The Musical Tempo

Jan. 1st, 1901 02 Vol. VII, No. 4

DEVOTED TO THE INTERESTS OF THE MANDOLIN GUITAR AND BANJO

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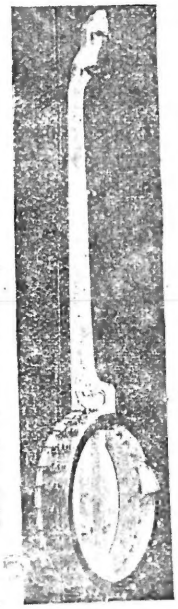

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THE MUSICAL TEMPO

VOLUME VI — Subscription Price, Fifty Cents a Year, in advance — NUMBER 4

PHILADELPHIA, PA., JANUARY 1ST, 1902

"PLEASE PLAY IT THROUGH FOR ME"

Written for THE MUSICAL TEMPO

BY J. W. McLOUTH, GRAND RAPIDS, MICH.

THE manner in which teachers proceed to give lessons to beginners, as well as those who are more advanced, is full of differances, perhaps many as there are teachers. My aim shall be to refer only to a few points, however, which are important so far as regards the practical interest of the pupil. How often we have pupils say to us when they are about to take their lesson, "Please play it through for me". Now, what prompts a pupil to ask the teacher such a question? It is a strong disposition to imitate, and since imitation must accompany every attempt to learn a new piece with those who have become habituated to learning in that way, they must necessarily have a teacher all their lives if they expect to keep up with the music of the day. The teacher sits down, plays the piece through, and says to the pupil, "Now you must play it in that way"; of course the pupil has listened to the playing—the natural swing of the piece, the movement, the melody, the touch, and in fact, all the particular points necessary to complete and polish the piece. The experience which the teacher has got through years of study and drill is given to the pupil to apply only on that piece which is before him. As often as he gets a new piece the same ordeal is to be passed, when on the other hand he should explain the principals governing expression, movement, time, touch, and phrasing, permitting the pupil to play fro mmethod and principal; then, if he fails to get the idea of the principal, 'tis well to play a phrase over for him that he may get the idea of the principal, which, when understood, he can apply at any place it is required, and do so intelligently.

You no doubt are aware that among our most noted instructors this style of teaching is practiceed and why do they do it? They do it because they can save themselves much labor in cultivating the pupil's mind in such a way as to invent expression, and conceive all necessary points, whereby he may be able to play any piece artistically. This kind of teaching takes time and pains, of course, but there can be no excellence without great labor; the intelligent progress of the pupil must be looked after rather than the ease of the teacher. The pupil can soon be taught to lean upon his own ability by sitting down to his lesson, taking it through slowly, that he may be able on time and tune; when this is accomplished, he can be taught the principals of phrasing, expression, touch, and fingering. By pursuing this method a short time, he will cease to desire his music played through for him first. It is best to let the pupil do all he can from his own ideas; then if there is something lacking, brighten his ideas by an example from the teacher. This manner of instruction will develop all of the musical ability there is in a pupil.

A DANGEROUS RIVAL

OCCASIONALLY we hear of some virtuoso whose ability has been pigeon-holed in some unfortunate way. The latest brought to our notice is a banjo virtuoso away up in the mountains of New Hampshire.

This banjoist, we are informed, tremolos the banjo with his thumb, at the same time playing the accompaniment to the tremolo with his first, second, and third fingers. He is said to rival the famous banjoists, yet his custom differs decidedly, inasmuch as he uses steel strings, and picks them with his finger nails. Our correspondent failed to send his name, or state what part the little finger performed.

Even the most prominent musician plays a minor part.

A ZITHER PLAYER'S CHRISTMAS DREAM.

Written for THE TEMPO.

BY G. A. HOCHLEICH.

IT was Christmas Eve—I sat in my cosey room near the cheery fire which defied the storm raging without. On the table before me lay my zither upon which I had just been playing one of those beautiful characteristic fantasies by Max Albert and known to all intelligent players, it was "Hebstklage", which is so adapted to the nature of the instrument; music which leads the mind to wander in the past or else to explore the realms of the dim future. Scarcely had the last note died away, when the clock on the mantel announced the midnight hour. Dreamily I closed my eyes when lo, a plaintive voice called me by name. I looked about me in amazement but saw no one—"Fear not" continued the voice, "I am not a spirit of evil, but thy constant companion, thy zither, to whom the power of speech has this night has been given. How often hast thou confided thy sorrows to me, and when with heavy heart thou soughtest consolation did I not respond and cheer thee,—know then that I also have my burden of woe and care, I am the youngest daughter of the Goddess of Music; my constitution being frailer than those of my elder brothers and sisters, I am often looked down upon with contempt, and scarcely recognized by them. The proud piano and much petted violin, conscious of their power, scorn me. Little do they know of the soul of music within me, the child of love. I need but the master hand to wake the passion and sentiment in my heart. Then can my strings reverberate and respond to the longing of the human heart, speaking to you mortals as no other instrument can. But how have you ungrateful beings treated me? From my earliest infancy have I been the apple of contention; those who professed to love me most, have done most to hurt me, each thinking himself alone fit to care for me, and his opinion regarding my education alone correct. Shortsighted mortals, could you not see that thereby not alone my education and future, but likewise my very life was imperilled? Too much zeal is often as dangerous as none at all. Why did you opposing minds desiring my welfare not combine and by mental concessions establish a liberal course designed to develop me to the fullest extent? But no, false pride and often ignorance preferred that I remain its victim. Some wished me to rival the piano; others declared me but a simple Alpine instrument which I must needs remain. Some wished me to shine in the concert hall; others thought me best fitted to adorn the home circle. Thus likewise have different shapes been made, each of course professedly the best. Some wished me to have but thirty-two strings, others declared forty-two insufficient, and so on without end. How I have suffered thereby words fail to express.

Every part of my body as well as everything pertaining to me has been the source of bitter warfare. How easily could all this be avoided With a little less egotism, how much further would I not be? Is it fair to forsake and condemn my firsttrue friends, the older masters, to whom I owe my very existence, and bow to the new idols only? World these pioneers not have been the very first to recognize true progress and adopt its laws?

Can you not go on with the times, adopting each improvement without condemning and ignoring that which already exists? Facts and proofs will accomplish more than bluster, spite, and falsehoods. The right is sure to be recognized in the end; why then attempt to enforce with ill feeling what can easily be accomplished in friendliness? Here, in the land of liberty, compulsion is unnecessary, and you Americans have been taught since childhood to think and act for your selves. You have ever wisely adopted the best, and cultivated it of your own accord; do so likewise with the zither. Remember above all things, that neither the system, strings, clef, or shape of the instrument make the musician. The musician however, will soon find out the method most suited to him, and no two minds being alike, it is an impossibility to force one opinion on all zither players.

Avoid petty strife above everything; try all things and retain the best; let there be less egotism and more good will, common sense, and friendly competition to elevate the zither to the rank she deserves. She has a wide field before her. do not attempt to cultivate more than this field, and you will be amply rewarded."

With this the clock struck one, I started up. All was silent, a few glowing embers only reminded me of the cheering fire, my zither still lay before me on the table. I had been asleep, the zither's plaint had been but a dream.

I could, however, not avoid reflecting deeply upon this dream and the truths it contained.

REMARKS BY MAX ALBERT

Those stereotype chords are the cause why the most miserable musical quacks can become great zither composers. The chords are there, their combinations can be effected without recourse to laws of harmony (on the zither); it therefore is only necessary to patch up a melody of the same sterotype nature, and an "opus" is finished. The title is printed in the largest possible letters, publishers are found, and in this manner if the

omposer succeeds in placing a quantity of such stuff before the public he becomes a "zither celebrity".

There is but one kind of music, but one theory of music, such a thing as "zither music," therefore, cannot exist. The art of music is governed by certain rules, a special theory of music adapted to the zither is therefore out of the question. All instruments are but tools in the service of music, and must adapt themselves to its laws. If we ignore these laws, if we do what they forbid, if we regard as beautiful what the greatest masters of music have shunned, then we really have a "zither music".

AMONG THE TRADE

Fred S. Stewart, son of the late S. S. Stewart, is now managing the Banjo, Mandolin, and Guitar department of Jos Stern, New York, and reports a good demand for the 4 S Banjos.

⚜ ⚜ ⚜

W. H. Johnson, Brandon, Vt., manufacturer of the "Neverslip" banjo bridge, is doing a nice business with this article.

⚜ ⚜ ⚜

The F. J. Bacon Co. have their hands full filling orders for the "Neverfalse" Banjo, Violin, and Guitar strings. Heretofore banjoists particularly have been troubled with false strings so that when a string was put on the market called "Neverfalse", players wondered if it was true. Just at present there does not seem to be any doubt about it, for the F. J. Bacon Co. guarantee every string they sell to be perfectly true, and will replace any that are false. A sample string can be had for 15 cts by addressing the F. J. Bacon Co., Hartford, Conn.

⚜ ⚜ ⚜

A new Mandolin Plectrum—the invention of Mr. George Barker, the well known teacher of Springfield, Mass.,—has just been placed on the market by the Alpha Mfg. Co., of that city. It differs from other makes of picks, it having attached to it a piece of sheep skin, which enables the players to get a better hold of the pick and the annoyance of the continued slipping of it from the hand is somewhat eliminated by this make. Mr. Geo. O. Kingsbury is the treasurer and promoter of the company, and there is no question but what it will have a large sale. A sample of this new plectrum will be mailed to any address for 15 cents. See their card in our adv. columns.

Both the musical and the train conductor aim to make good time.

AMONG THE PUBLISHERS

Guitarists looking for good guitar music not extremely difficult will find an excellent collection in the *Aurea Guitar Folio*. Such writers as C. de Janon, E. H. Frey, Fred C. Meyer, R. M. Tyrrell and others are found in the collection. Teachers of Guitar will find it a valuable supplement to their regular instruction books, as the selections are fingered. The book contains 36 pages.

⚜ ⚜ ⚜

Fred C. Meyer's "Cradle Song", Mandolin duo, continues to sell well, and will be found on programs of the Young Sisters, Miss Hilda Hempel, and others. Being written inquartet and duo form it is very pleasing.

⚜ ⚜ ⚜

Geo. Fr. Mueller's arrangement of "Alice, Where Art Thou", is one of the easiest arrangements published in duo form for Mandolin. Any player of ordinary ability can render it effectively, so simple is the arrangement. To teachers looking for studies in duo form, the above should be included in their repertoire.

⚜ ⚜ ⚜

The agitation of the English tuning seems to have delivered a solar plexus blow to the future issuing of Banjo Music. Very few publishers of standard publications have brought out any new music of late. And as for banjo club music, using the banjeauine as solo, to our knowledge there has been nothing new published in the past year. Publishers claim there is no money in banjo club music, and as a result a number of thoroughly equipped banjo clubs are left in want of music, Yet no one seems to care to issue anything in club form to satisfy these few clubs.

Many publishers, with manuscripts of banjo music, have them pigeonholed, waiting to see what will be the outcome of the present conditions. For the present, the adoption of the English tuning is not gaining much foothold in America.

The publishers of vocal and instrumental music for piano are publishing arrangements for all their hits for banjo, and the demand for these to a certain extent has blockaded the sale of standard compositions.

⚜ ⚜ ⚜

Now is the time to subscribe to the musical magazines and the subscription price to THE TEMPO is but 50 cents a year.

⚜ ⚜ ⚜

"A PRAYER", Mandolin duo, by Victor Ettinger, is said to be the prettiest solo for the instrument issued for some time.

The Musical Tempo

Published Bi-Monthly by

EDW. A. MEYER

3439 Marshall Street, Philadelphia, Pa., U. S. A.

EDITOR ALVIN BUDSEIGN

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Payment for THE MUSICAL TEMPO should be made by a Post Office Money Order, Bank Check, Draft or an Express Money Order. When neither of these can be procured, send the money in a registered letter. No stamps taken.

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Advertising Rates furnished on application. Copy of advertisements must reach us no later than the 5th of the month. Change of advertisements should reach us by the 1st of the month.

THE MUSICAL TEMPO is devoted exclusively to Music, and particularly the Mandolin, Guitar, and Banjo. We invite correspondence on all matters of interest pertaining to the above. We do not, however, hold ourselves responsible for the opinions of correspondents.

THE MUSICAL TEMPO is today stronger than ever before. The music published in each issue is well worth more than the subscription price. At the low price of subscription, fifty cents a year, we still find an absence of some of our prominent teachers' and players' names on our subscription books. No intelligent musician can afford to be without THE MUSICAL TEMPO, and if you have as yet not sent in your subscription, do it now. It is never too late. Its reception by banjo, mandolin, and guitar players has been phenomenal.

Its wide circulation makes it an elegant advertising medium, and the number of advertisers increases with each issue.

THE MUSICAL TEMPO continues to increase in circulation, improve in reading matter, and excel in music.

Heretofore the field for magazines dealing with those instruments was overrun; but now there are practically but three magazines devoted to these instruments published. The contributors to THE TEMPO are of the very best.

The subscription price of THE TEMPO is but 50 cents a year, and the music alone in one issue is worth more than this amount.

Notwithstanding the very low price of subscription, stillt here are many prominent teachers'and players' names not on our subscription list. The publishers enter all names who have made requests for "sample" copies, *and it is* surprising to learn that some of the most prominent teachers throughout the country are on this list two or three times. While we are ever willing to send a "sample" copy of THE TEMPO to any person who has not had a copy, still there is an imposition on the part of many teachers to make repeated request for "sample" copies rather than send 50 cents for a years subscription. A musical magazine published in the interest of these instruments is needed by everybody who has an interest in these instruments. It is useful to the teacher, because it keeps him in touch with what is going on in musical circles throughout the country, and many other reasons needless to mention. The teacher should make his pupils acquainted with it, because it contains many interesting items; besides it arouses and keeps him interested with the instrument he is endeavoring to master.

A very prominent teacher in Michigan once wrote us, saying, "Since I made my pupils acquainted with the different musical magazines, I find that half my labor in teaching is gone, as the pupil comes for his lessons in a happier frame of mind, and takes a great deal more interest in his study; and do you know that the pupil tells his friends about it, and I do twice the business now that I did before I mentioned the magazines to my pupils. If it were not for such magazines, I believe I would have to give up teaching. My advice to teachers would be to have all their pupils subscribe to some magazine devoted to the instrument in which he is interested".

Heretofore there have been entirely too many Banjo, Mandolin, and Guitar Magazines published, but now there are less than a half dozen on the market, and the subscription price is in reach of every one. Our plea is "Subscribe", and have your friends subscribe to some musical magazine.

On another page of this issue of TEMPO will be found two interesting letters from teachers regarding the class method of instruction. The editor regrets the correspondence arrived too late to give his views as requested by one of the writers, but in the next issue hopes to give the writers some attention; in the meantime, the editor would be pleased to hear from some of the teachers, and learn their views.

An effort is being made to have the different teachers attending the Banjo and Mandolin Festival at Boston, to meet with the purpose of organizing a Guild of Mandolin, Guitar, and Banjo players. We hope the efforts will prove successful.

The banjo and mandolin soloists touring have played but very few engagements before the holidays, yet quite a number have been booked for February, March, and April.

HERE *and* THERE

The present season is probably the best Mr. Samuel Siegel, the mandolinist, has experienced. Mr. Siegel's tour this season extends throughout nearly every state in the Union, and to say that he is meeting with success wherever he goes is placing it mildly. Mr. Siegel as a soloist is too well known to give any further mention of him.

⚜ ⚜ ⚜

Mr Valentine Abt is meeting with unusual success with his concerts this season. Mr. Abt has just added a harp to his engagements, and it seems that from the success he has achieved as a harp player that he is as able with this instrument as he is with the mandolin.

Mr. Abt reports that his mandolin solos are selling greater this season than ever.

⚜ ⚜ ⚜

Caroline L. Nichols, of St. Louis, Michigan, is much gratified by the number of pupils enrolled this season. Miss Nichols is an experienced and able teacher, and deserves continued success.

⚜ ⚜ ⚜

L. H. Phillips, the well known teacher of Owensboro, Ky., continues to prosper in that city. Mr. Phillips is a very painstaking teacher and, no doubt, this is why he is in such great demand.

⚜ ⚜ ⚜

Mr. E. V. Baldwin, who has been teaching and playing the Banjo for many years at Hempstead (L. I.), has formed a co-partnership with Mr. S. W. Raynor. They are booked for numerous engagements during the season throughout Long Island.

⚜ ⚜ ⚜

Atlanta has a fiddler whose chief laid for fame lies in the fact that he is without hands. Several years ago he was caught in a blizzard, and both hands were so badly frozen that they were amputated at the wrist. Being somewhat of a mechanical genius, he evolved a contrivance out of heavy wire, which enabled him to wield the bow. The matter of fingering was more difficult, but by hard practice he trained the stump of his left hand to make the necessary shifts from one string to another and from position to position. With the fiddle held in place by his chin and knees, and with the help of his fingerless arms, Clawson manages to play the old-time airs with nearly as much success as formerly.

⚜ ⚜ ⚜

Mr. S. Duncan Baker, the veteran banjoist of Natchez, Miss., still continues to win new laurels by his phenomenal banjo playing. At a recent trip to a plantation in Louisiana, Mr. Baker displayed his remarkable ability as an able banjo artist, and was repeatedly encored by his large audience that gathered at the old plantation hut. Mr. Baker, who is a few years beyond 16, showed by his playing that he could make some of the younger "blood" banjoists look like car fare by his masterly playing on the banjo.

⚜ ⚜ ⚜

The Edelweiss Zither Club of Philadelphia, under the direction of M. Jacobi, are preparing for their annual concert.

⚜ ⚜ ⚜

Johaan Schmidt, in charge of the sheet music department of H. A. Weyman & Son, Philadelphia, is the right party in the right place. Since Mr. Schmidt took charge of this department the firm is enjoying the best business in its history in the sheet music line. The success with which the "Japanese Fire Dance", a characteristic two-step, has met is phenomenal. So pleasing is this composition that it has become popular, and the numerous requests for it to be issued for 2 mandolins, guitar, and banjo, caused it to be issued it in this form. Notwithstanding the short time it has been issued the sales have far exceeded their expectations. No club in need of an encore number should be without the "Japanese Fire Dance." It can be had of H. A. Weyman & Son, Philadelphia. Mr. Schmidt has also a number of others of his own composition that will be published shortly. Among the first will be, "IHaven't Anybody Now to Love", which will no doubt have a wide sale.

⚜ ⚜ ⚜

E. L. Bailey, Mandolin, Banjo, and Guitar instructor, formerly of Akron, has removed to Newark, Ohio

⚜ ⚜ ⚜

Myron A. Bickford, who has for several years been teaching in Greenfield, has made Springfield (Mass.) his place of business.

⚜ ⚜ ⚜

Miss Gertrude Bushnell Moody has opened a magnificent studio at Montreal, Canada, and the number of pupils enrolled thus far exceed her expectations. Miss Moody is a brilliant proformer on the Violin, Mandolin, and Guitar, and as a painstaking instructor she has few equals. Naturally Miss Moody's services are in great demand.

⚜ ⚜ ⚜

Miss E. N. Peall, the prominent directress of The Peall Progressive Conservatory of Music, of Philadelphia, gave a very successful musical and literary concert December 6, 1901. A very numerous audience attended, and it proved to be an artistic as well as a financial success.

H. F. ODELL

THE subject of this sketch Mr. H. F. Odell, was born in Boston, August 10, 1872. At a very early age he took up the study of the Piano. After becoming familiar with this instrument he took up tho violin under J. O. Freeman.

The banjo, mandolin, and guitar were his next studies. He also studied harmony under his father, J. H. Odell, a well-known authority on musical matters. Mr. Odell has been teaching several years, and now has a class that keeps him busy, which is a welcome compliment for every painstaking teacher.

In 1894, not being content with teaching, he began publishing, and *notwithstanding* the short time in this field he has achieved considerable success. His "Filipino Shuffle" enjoys a large demand, and is often found on the programs of Mandolin, Guitar, and Banjo

H. F. ODELL

concerts. Mr. Odell has for several years been director of the Euterpe Club, a prominent organization of Boston.

At the coming Banjo, Mandolin, and Guitar Festival to be given in Boston in January, Mr. Odell will conduct one of the large orchestras.

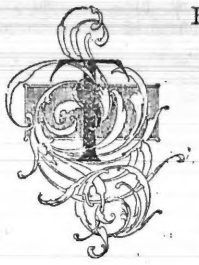
HERE *and* THERE

A merry Christmas and a happy and prosperous New Year to all readers of THE TEMPO.

* * *

Charles Alexander, of Fort Wayne, Ind., says the season thus far has been the best he has ever had.

THE MANDOLIN RECOGNIZED BY BOSTON SYMPHONY ORCHESTRA



THE mandolin in the past five years has soared to a lofty position, giving considerable satisfaction to lovers and teachers of the instrument. So much so, that its use at the most refined musicales no more extracts any comment from its many admirers. Yet its recent recognition by the Boston Symphony Orchestra is worthy of note. Such a recognition, coming from one of America's representative musical organizations cannot fail to convince the most skeptical of its musical quality and possibilities.

The Worcester Musical Festivals, given annually at Worcester, Mass., are well known to New Englanders. Some of the most noted artists are engaged annually to appear at these festivals. At the last festival the Boston Symphony Orchestra was engaged. Mr. Kelley, assistant conductor, in his selection, programmed a composition by one of the old masters, the original orchestration of which contains a prominent part for two mandolins. Being desirous of interpreting the original orchestration, Mr. Kelly engaged Messrs. Geo. L. Lansing and A. C. Robinson of the Boston Ideals to perform the part. Before rehearsal Mr. Kelly was slightly nervous lest the two new members of his orchestra should mistake their cue. At rehearsal, however, Messrs. Lansing and Robinson "fell in" at the proper cue. This with the faultless rendition greatly surprised and pleased the conductor and the members of his orchestra, each and every one of whom have since proven themselves a friend of the mandolin.

The composition was rendered at the festival in a manner that left nothing to be desired. The local papers and audience paying especial tribute to the novel and pleasing introduction of the mandolin.

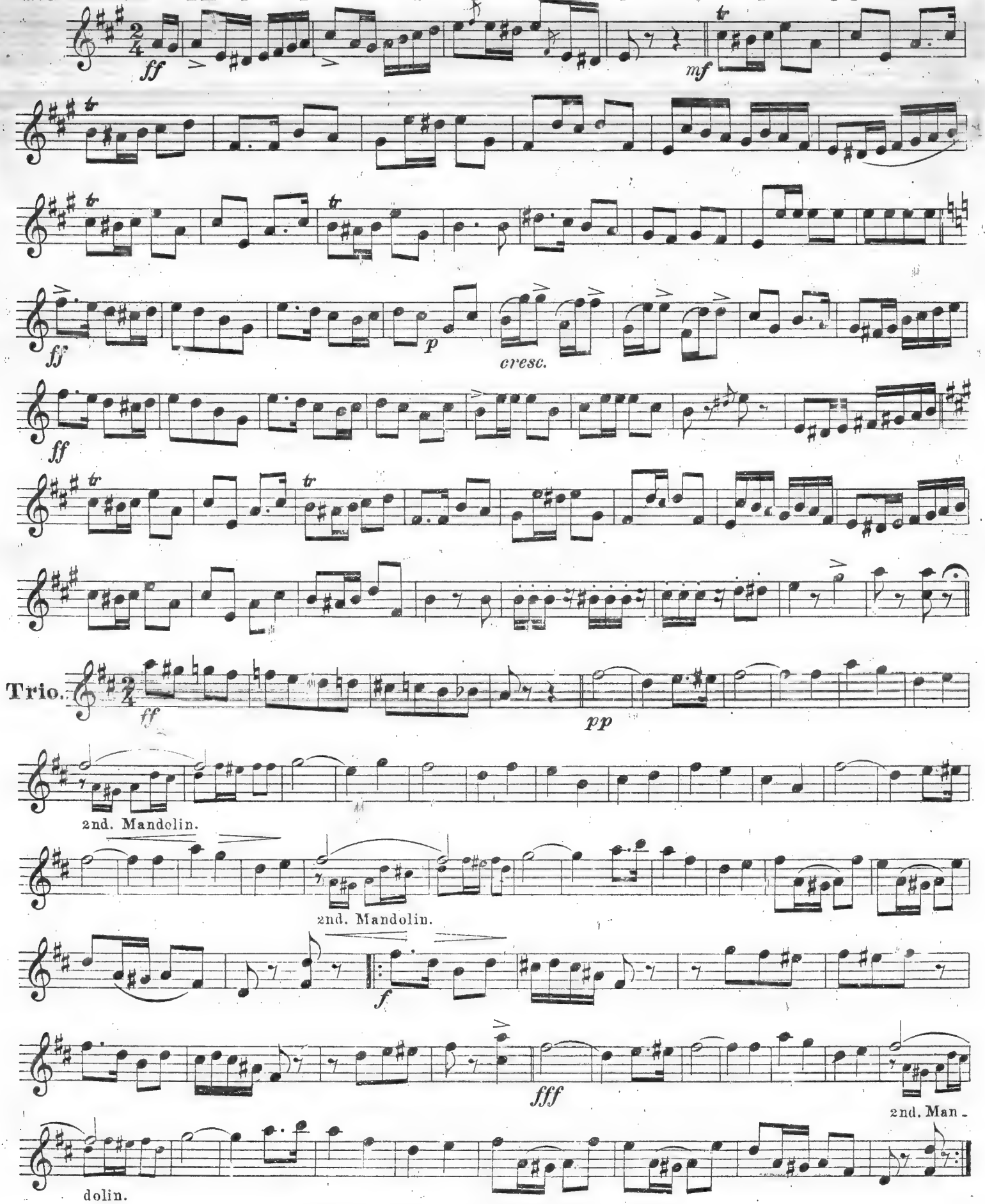
Mr. Kelly could not have selected two better representatives for the mandolin, as Messrs. Lansing and Robinson's knowledge of the instrument and wide experience in concert with the Ideals for the past fifteen years, rendered inestimable value to the Boston Symphony Orchestra as well as the mandolin.

PERSONAL

Frank S. Morrow, of Harrisburg, is enjoying a very busy season. Mr. Morrow's ability as an instructor and director of clubs is too well known for any introduction to our readers. Mr. Morrow has been actively engaged in teaching for many years, and is unquestionably one of the best teachers in the country.

CENTURY ANNUAL MARCH.

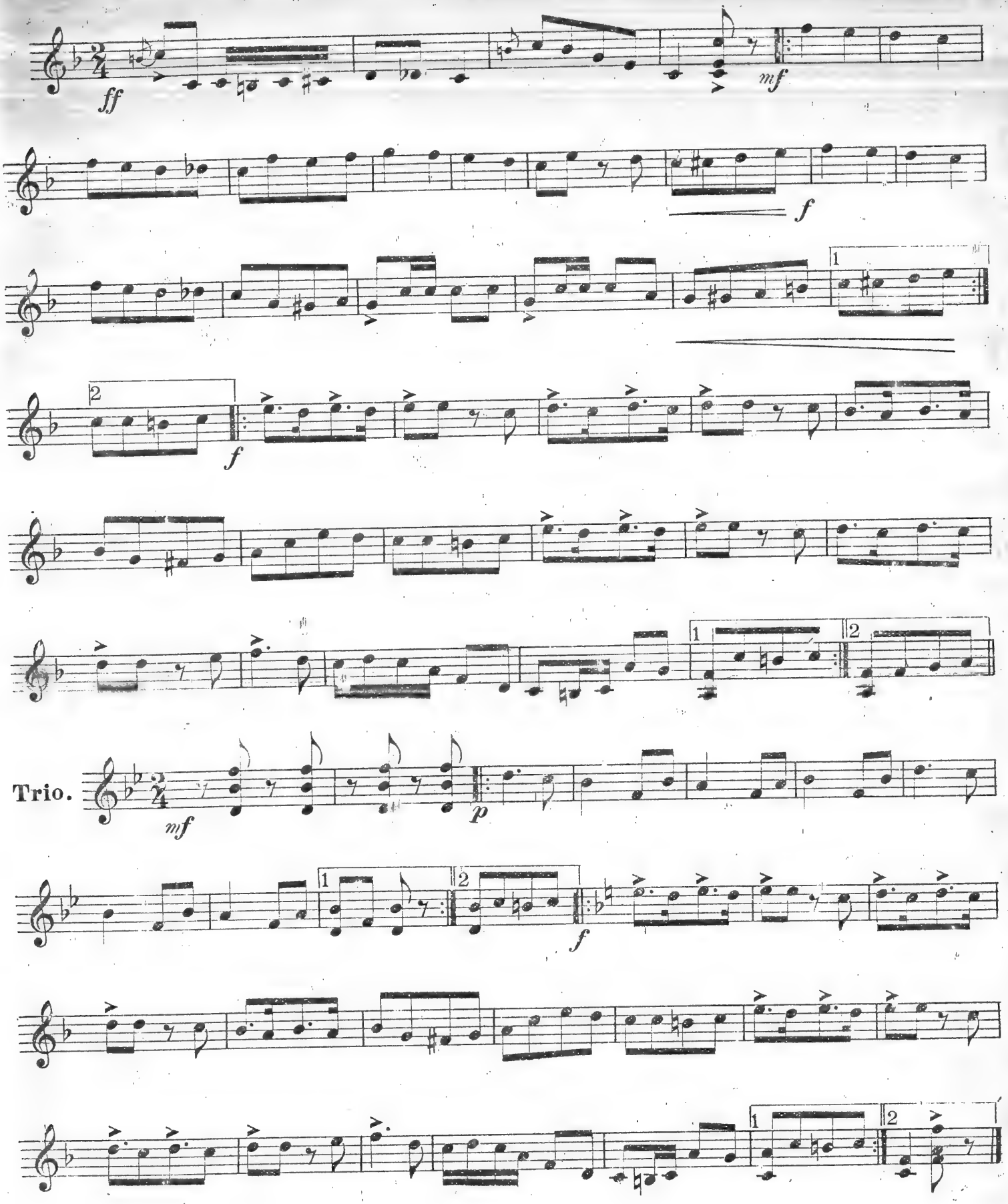
By L. A. LESURE.
Arr. by J. MESSINA.

1st. Mandolin.

Copyright 1901 by Jos. Morris, 153 Nth. 8th. St.

CAMDEN BELLE.

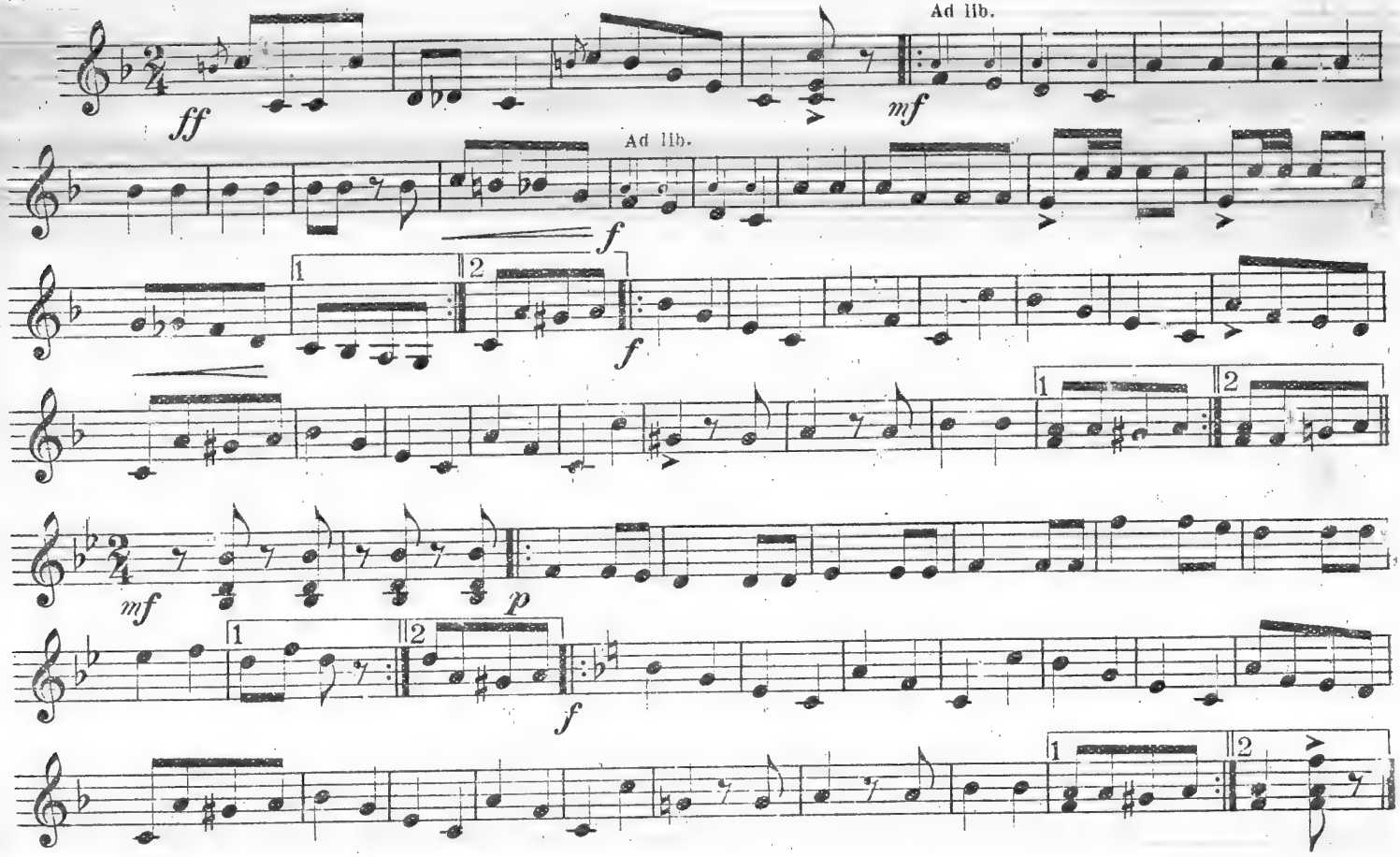
TWO STEP.

1st MANDOLIN.

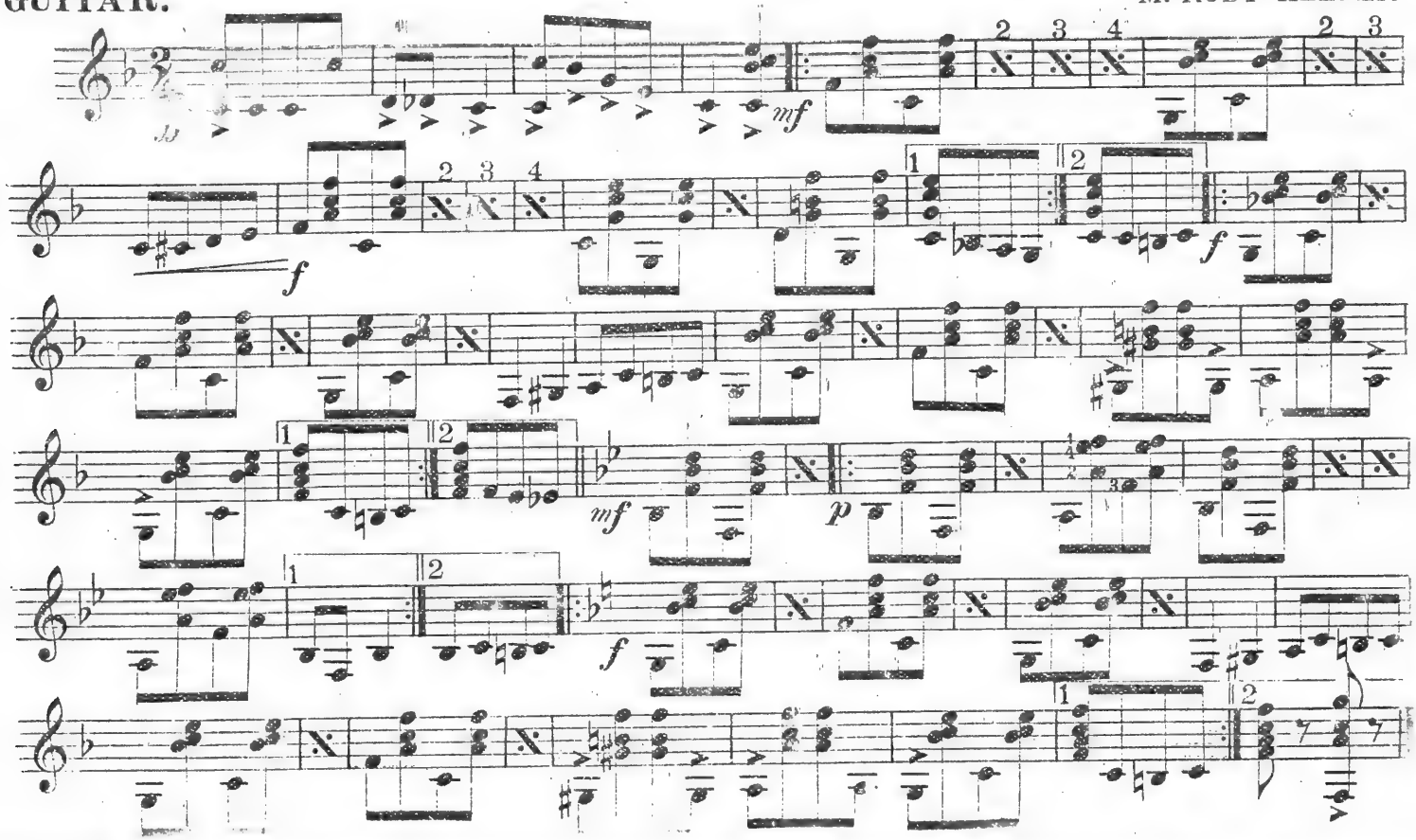
M. RUDY HELLER.

Copyright 1901 by Jos Morris.

CAMDEN BELLE.

TWO STEP.

2d MANDOLIN. M. RUDY HELLER.

CAMDEN BELLE.

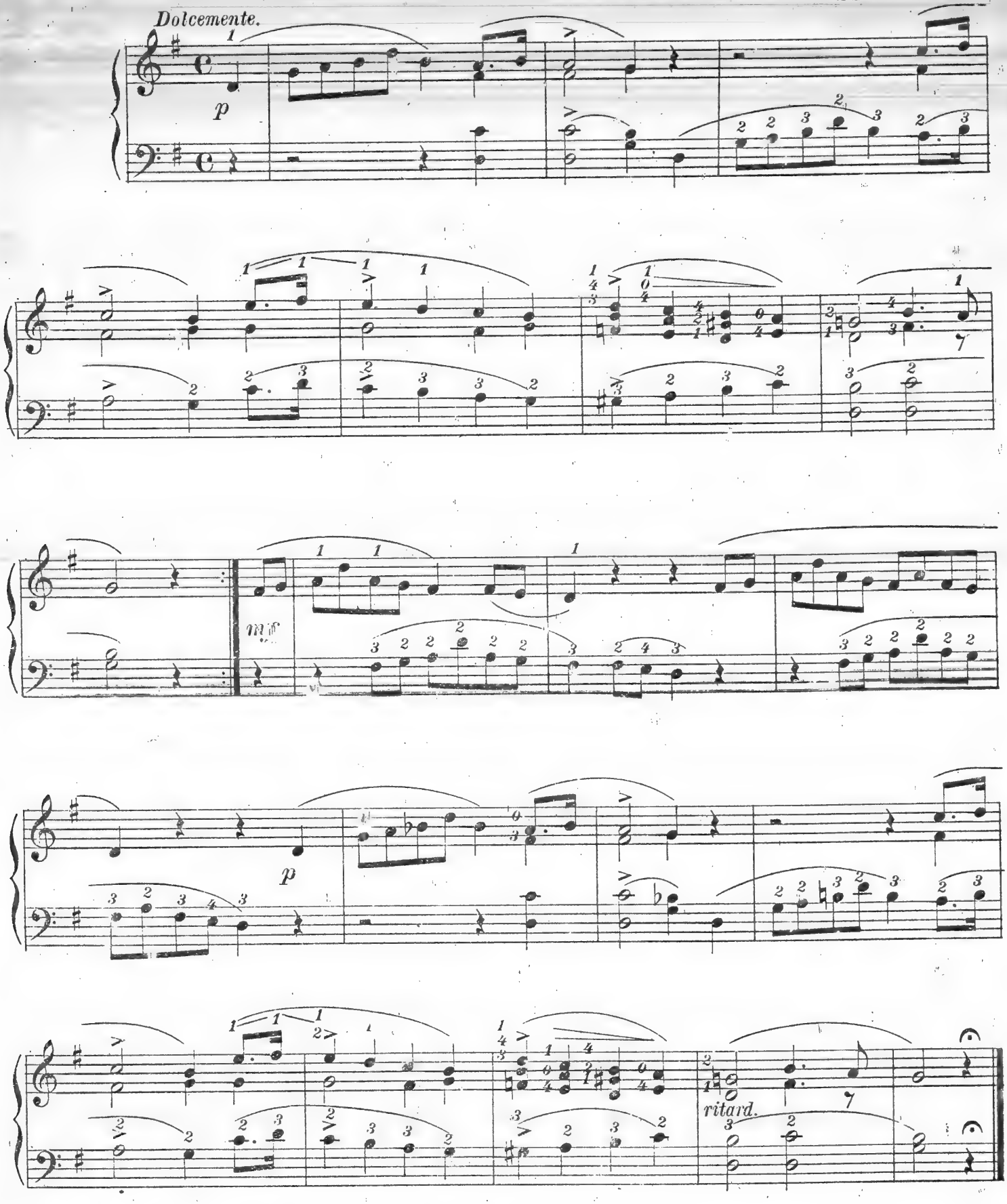
TWO STEP.

GUITAR. M. RUDY HELLER.

MAYBELLS.

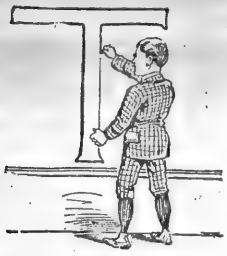
Lesson Sheet N°

Zither.

SPINDLER.

Dolcemente.

Published by the Phila. Institute for Zither Instruction.

FRANK B. SMITH AS A GOLD BRICK MAN



THE whereabouts of one Frank B. Smith has been puzzling members of the banjo, mandolin, and guitar fraternity considerably of late.

Regular subscribers and readers of the magazines devoted to the banjo, mandolin, and guitar will perhaps recall the sudden appearance of Mr. Smith. A careful search in the hall of fame failed to reveal the name of Frank B. Smith. They knew a man by the name of Farland who played the banjo, and if they were not mistaken Siegel, Levin and Abt played the mandolin, and then, too, Foden was a guitar player, so when they read in the various magazines that Mr. Smith played "William Tell", "Gypsy Rondo", Mendelssohn's Concerto", etc., they began to scratch their heads, and wonder "Who is this man Smith, and where did he come from?"

Mr. Smith's career was wide and varied, considering the short space of time he was in the business. About three years ago he was a constant correspondent to the various magazines; he wrote much to them of what he *could* do, and still more of what he was *going* to do. As a result there appeared in the different journals reports of Mr. Smith's work, most of them written by Mr. Smith. The first articles to attract attention were to the effect that Mr. Smith was doing a big business in Manchester, N. H.; also that he was a wonderful performer, playing the most difficult compositions on the mandolin and banjo; while the fact is he simply "played at them", as thousands of other amateurs would.

The next report was he would play Keith's circuit, and later would join the Euterpe Club of Boston. Something evidently interrupted his plans—either they could not pay him enough money, or the managers must have asked him to "Go Way Back and Sit Down". However, nothing came of it.

Next he appeared as a contributor to the magazines, various articles appearing therein. On the strength of this, Mr. Smith caused to have published an article in one of Manchester's papers, that he had just received a one hundred dollar mandolin as a prize for writing the best article for one of the banjo journals. The instrument in question was one he ordered from a prominent manufacturer, and after they threatened to bring suit against him for payment of same, he broke the instrument and returned it to the manufacturers, more than likely "just to show there was no hard feeling".

His most interesting career was as a publisher. He placed upon the market a composition bearing his own name as composer (which, by the way, was written by another musician of Manchester). This, he would tell his friends, had reached a sale of twenty thousand copies. Think of it!

An amusing incident occurred with this composition. A publisher in Providence had occasion to order a copy for one of his customers. The copy came to hand, and with it four additional copies, and a bill for one copy. On the bottom of the invoice was a postscript—"Come again." Just what he meant was a mystery to the recipient. Perhaps, after selling twenty thousand copies, he was elated to receive an order for one, and thought he had better send five, just to show he was a good fellow. A short time thereafter a composer near Pittsburg sent Smith the manuscript of several of his compositions. After looking them over, Smith wrote the party he would accept and publish them. In this transaction Smith displayed generosity.

In ordering some strings from a jobber in Connecticut, Smith, in course of correspondence, mentioned he owned a house and lot in Manchester. Perhaps he thought, since another teacher of the same name owned some property, it was necessary to mention this in order to strengthen his credit. However; he received the strings.

These are but a few of Smith's many victims. Of late, a number have written us as to his whereabouts. All we can say is, Smith was employed as an operator in a broker's office in Manchester at a good salary, and his spare time in the evening was devoted to teaching the banjo, mandolin, and guitar. Owing to his many complications, he had to leave Manchester, and from there fled to Concord. Here, also, his creditors annoyed him, and he was obliged to depart; but where, nobody seems to know.

PUBLISHERS' NOTES

Probably few if any publishers have progressed so rapidly as Edw. A. Meyer & Co. have done with their mandolin duos. They make a specialty of this class of music, and they now have the largest and best stock of this grade of music in the world. The Mandolin duo is the modern class of music used for solos, the melody and accompaniment being played on one instrument. They publish all grades, for the beginners as well as the most difficult. To those who are not acquainted with the class of music published by this house, we would advise them to send for their catalog at once

* * *

The Pan Music Co., report their business this year better than ever. From the manner in which orders are being received it seems that they have filled a long felt want in offering to furnish all the popular music for 20 cents. We advise our readers to consult their page "ad" in this issue.

MANUFACTURERS' NOTES

Charles F. Alberts, manufacturer of the Sonoro guitars, mandolins, and banjos reports an increasing demand for Sonoro instruments. These instruments are well made, and have the endorsement of many of the prominent teachers and players. Mr. Alberts can be addressed per his ad. in this issue, for catalogs, prices, etc.

* * *

The Alpha Manufacturing Co., of Springfield, Mass., have just placed upon the market a new mandolin pick. The pick is encased in a flexible holder, making it particularly practical for the playing of quartet form. A sample pick can be had by addressing the manufacturers as per their advertisement in this issue.

* * *

Louis F. Wright, manufacturer and importer of strings has been busy filling orders for his superior grade of strings, "The Peerless". Mr. Wright aims for quality, and makes no effort whatever to place cheap goods upon the market. Those in need of good strings should send for his catalog. His ad. will be found in this issue.

* * *

Good goods, well advertised, always find a market. THE TEMPO has the largest circulation of any similar magazine published, and can give you the best results. Advertising rates on application.

AMONG THE PUBLISHERS

R. M. Tyrrell advertises two easy guitar solos herein. They are pretty, well written, and are excellent for teaching.

* * *

Stannard's Class Studies for Banjo, Mandolin, and Guitar are enlisting many followers. Mr. Stannard was one of the first publishers to issue class studies, and in consequence many of the teachers today use his studies. Teachers desiring samples of any of the books can procure them at 10 cents per copy. For list of books, address etc., see Mr. Stannard's ad.

VIOLIN COLLECTING

NOWADAYS the possibility of accumulating a representative collection of Cremonese violins is very remote, and, as a matter of fact, no such collection at present exists. Such collections as the Gilliot, the Plowden, the Goding, the Adam, and the Bennett, each of which contained from eight to ten instruments by Stradivari alone, have gone forever. The tremendous inflation of price, which has grown with the ever-increasing popularity of genuine old Italian violins till it has reached the enormous sum of $10,000 for one instrument—to wit, the "Salabue Strad"—debars the most enthusiastic, and even the most wealthy, of violin votaries from the pursuit of the hobby on anything like such a large scale. Besides, the instruments that were thus lying by have become so widely dispersed, and the actual use of the violin has so developed, that it would be almost hopeless to attempt to gather together such a collection as the Gilliott, no matter what price one might be willing to pay; for the happy player, either amateur or professional, possessing a Stradivari, Guarnerius, Amati, Bergonzi, or some other fine fiddle, is naturally very chary of parting with it.

Yet the violin collector still exists—I mean the collector as distinct from the player. He may no longer hope to have several specimens of the different periods of the Amati, Stradivari, Guarnerius, etc., but if he be wealthy, he may possess a single specimen of each, and there are several such collections of from eight to ten instruments. If he be but moderately well off he may have a few good examples of the second rate masters, such as Testori, Tononi, Cappa, or Gagliono. Each is happy in his possessions, and the man with the Testori is as proud of his treasure as the wealthier collector of his "Strad." There is yet another class of collector. Many comparatively poor men, in divers walks of life, utilise most of their spare moments in looking for what they can "pick up". Most of the fiddles thus obtained (pawnbrokers' bargains somebody has dubbed them, though they need not necessarily be bought at a pawnbroker's) are only ordinary specimens of the everyday fiddle, and yet these instruments possess, in a relative degree, the same sort of fascination to their owners. The many stories, some authentic, but mostly spurious, of almost invaluable prizes discovered in out-of-the-way corners, fiddles snatched up for a mere song, and subsequently found to be worth hundreds of dollars, have thrown a glamour of romance over the violin world.

(To be continued).

It Pays to Advertise in THE TEMPO,
because it has the largest circulation
of any similar magazine published.
Rates on Application

H. WILSON LEVENGOOD

H. WILSON LEVENGOOD

THE subject of this sketch, H. Wilson Levengood, is a mandolin soloist who has come rapidly to the front in the last few years. Mr. Levengood first took up the study of the violin when at a tender age, and after becoming thoroughly familiar with that instrument, turned his attention to the mandolin about six years ago, and the success he has achieved with this instrument is remarkable. Mr. Levengood's repertoire includes many of the choicest classics, in addition to duo, trio, and quartet numbers written especially for the mandolin by leading composers Mr. Levengood has been a prominent teacher and director of clubs in Philadelphia for several years, and has just recently organized The Levengood Trio, one of the foremost organizations in the East, composed of Mr. Levengood, solo mandolin; Wesley M. Rohrer, 2nd mandolin ; H. Gerald Molson, guitar. Mr. Levengood's success as a mandolin virtuoso is phenomenal, and his services for such engagements are eagerly sought after.

WALTER JACOBS

VERY few publishers have attained the success of Walter Jacobs, publisher, of Boston, Mass. Every bit of success attained is due him, for he is enterprising, and hustles from early morning until late, and from the beginning to the end of the year. Mr Jacobs was for many years a popular teacher of mandolin, guitar, and banjo. Thoroughly understanding these instruments, he seems to know just what is wanted by the teachers and players throughout the country. Many publishers, after securing a good composition are content to have it published and put it on the shelf, but Mr. Jacobs realizes that no matter how good a composition, may be, in order to let the players know you have a good composition it becomes necessary to advertise it. As a result of advertising players everywhere know of Jacobs and his publications.

Mr. Jacobs was one of the first publishers to issue his publications for full mandolin orchestra, including flute, cello, mandolin, violin, and piano. In addition to this he also issues a number of his publications for band and orchestra. From this, players and teachers can appreciate the completeness of Mr. Jacobs' catalog, which, by the way, should be in the possession of every player in the country.

His Mandolin Orchestra Folio No. 2 has been on the market but a short time, the fact alone, of such composers as Lansing, Farrand, Weidt, Jacobs, and others being represented in the folio, created an unusually heavy demand for it, and the sale has been a large one. Players will do well to send for Mr. Jacobs' new lists. His ad. appears in this issue.

BOSTON FESTIVAL

THE Banjo, Mandolin, and Guitar Festival to be given in Boston, January 22d, promises to eclipse any former event of its kind attempted. Some good, live men with reputations have been prominently identified with its management, and it promises to be an event for New England Banjo, Mandolin, and Guitar players to talk about for some time to come. Tickets are being engaged from all parts of New England, and as far West as New York and Pennsylvania.

Mr. Walter Jacobs has the management of the affair in hand, and is being ably assisted by A. A. Day. They have secured talent for the concert that are drawing cards. Vess Ossman, with his banjo, Samuel Siegel, with the mandolin, and the ever popular Boston Ideals are among the star attractions. Vess Ossman, Siegel, and the Boston Ideals are well known in Boston, and are excellent attractions. In addition to these Messrs. Lansing and Odell direct two large orchestras. The Bacon Quintette, under the direction of F. J. Bacon, we predict will surprise the Bostonians. This club's work cannot be underestimated, being of high order and originality in orchestration. They will no doubt receive a good share of the honars.

An elaborate program is in preparation, and can be had by addressing Walter Jacobs, Boston. If you live near Boston we would say "don't miss the show", as such an array of talent is rarely presented anywhere.

PUBLISHERS' NOTES

Mandolin clubs should not overlook A. Tietzel's ad. in this issue. Their concert edition of the standard operas is arranged effectively, and are particularly suitable for concert. In addition to these they publish a popular edition of marches, etc., that all sell readily.

* * *

Banjo teachers not familiar with Stahl's New Banjo Method, should read his ad. appearing in this issue. Mr. Stahl's method is one of the most comprehensive and practical methods published, an important feature being a thorough explanation of the modern right and left hand fingering.

STRADIVARIUS

By GEORGE ELIOT.

Your soul was lifted by the wings today
Hearing the master of the violin :
You praised him, praised the great Sebastian too,
Who made that fine chaconne ; but did you think
Of old Antonio Stradivari,—him
Who a good century and a half ago
Put his true work in that brown instrument,
And by the nice adjustment of its frame
Gave it responsive life, continuous
With the master's finger-tips, and perfected
Like them by delicate rectitude of use?

Not Bach alone, helped by fine precedent
Of genius gone before, nor Joachim,
Who holds the strain afresh incorporate
By inward hearing and notation strict
Of nerve and muscle, made our joy today :
Another soul was living in the air
And swaying it to true deliverance
Of high invention and responsive skill ;
That plain white-aproned man who stood at work
Patient and accurate full fourscore years,
Cherished his sight and touch by temperance,
And since keen sense is love of perfectness
Made perfect violins, the needed paths
For inspiration and high mastery.

No simpler man than he : he never cried,
"Why was I born to this monotonous task
Of making violins?" or flung them down
To suit with [illegible] act a well-hurled curse
At [illegible] perishable stuff.

Hence neighbors in Cremona held him dull,
Called him a slave, a mill-horse, a machine,
Begged him to tell his motives or to lend
A few gold pieces to a loftier mind,
* * * * * * * * But he :

"And for my fame—when any master holds
'Twixt chin and hand a violin of mine,
He will be glad that Stradivari lived,
Made violins, and made them of the best.

The masters only know whose work is good :
They will choose mine, and while God gives them skill
I give them instruments to play upon,
God choosing me to help Him".—*Musical Moments.*

THE SAVING POWER OF MUSIC.—Were it not for music, we might in these days say, "the beautiful is dead."—*D'Isreali.*

I HEARD A MAID WITH HER GUITAR

By CLINTON SCOLLARD.

I heard a maid with her guitar
Who played like Orpheus, to the wind,
And sent forth rythmic notes afar
From an arbor vine-entwined.

She knew the God of love is blind,
And left her white heart gates ajar ;
I heard a maid with her guitar
Who played, like Orpheus, to the wind.

But ah : Love's ears are keen as are
The ears of shy, pool-haunting hind,
And when she closed her bosom's bar
She found the God was there enshrined ;
I heard a maid with her guitar
Who played, like Orpheus, to the wind.

Musical Moments.

HERE *and* THERE

The Edelweiss Zither, Mandolin, and Guitar Club, of Philadelphia, is making preparations for their Ninth Annual Concert. The club is in a very prosperous condition. At present the membership includes 8 Primo, 4 Seconds, 2 Alto Zithers, 12 Primo Mandolins, 5 Second Mandolins, 2 Third Mandolins, 1 Mandola, 1 Lute, 5 Guitars, 1 Harp, and Piano. The officers are Henry Gerngross, President ; Walter Judge, Secretary and Treasurer ; Miss B. Gleitz, Librarian ; M. Jacobi, Director.

⚜ ⚜ ⚜

The Jacobi School of Music, Languages, and Elocution, 2032 Diamond Street, Philadelphia, gave a select recital by the intermediate and advanced pupils of the Zither, Mandolin, Guitar, and Banjo department, assisted by Miss Charlotte S. Keelor, B. E. (Teacher of the department of Elocution), and pupils, Wednesday evening, December 11, 1901. The recital was very interesting, the excellent work done by the pupils demonstrating the thoroughness of the school.

⚜ ⚜ ⚜

The Boston Ideal Mandolin and Banjo Club have just completed a three weeks' trip through Pennsylvania, Michigan, and Ohio. The club, as usual, was greeted with big houses everywhere.

⚜ ⚜ ⚜

Lew Fischer, the well known teacher of Gloversville (N. Y.), has removed to New York City, with his studio at 29 E. 125th Street.

CORRESPONDENCE.

PATERSON, N. J., JAN. 6th, '02

Dear Sir:—The last number of TEMPO to hand. At present I am having a lull in my business here, perhaps due to the fact that a concern doing business under the title of the Boston School of Music, are giving instruments away. They employ canvassers who go from house to house enlisting pupils. Upon a payment of $2.00 down, and after taking twenty-four lessons at 50 cents each, the instrument becomes the pupil's property. I am inclined to think this is degrading and will for the present affect the legitimate teachers. Kindly advise me when my subscription expires. With best wishes, I am yours truly, STEPHEN SHEPARD.

UTICA, N. Y., DEC. 18th, '01.

EDITOR OF TEMPO:—I am writing to you for some information, knowing you have the interests of Banjo and Mandolin teachers at heart. We have had a concern in this city selling Mandolins for a cash deposit of $2.00, and for the further payment of 50 cents per week for twenty-four weeks, the pupil receives his instructions free. On the face of this proposition it is enticing, and I will admit has demolished my prospects for new pupils. Nothing is said by the agent who effects the sale, of how the pupil is taught. I cannot understand how anyone can gain a knowledge of the Mandolin by being taught in a class of fifty, and with about twenty minutes for a lesson. I can readily understand no money could be made out of such a scheme, where each and every pupil is taught privately, and on the other hand I can see where big money can be made by teaching classes. Now what I want to know is, can you tell me if these schools are located in other cities, and how other teachers view the matter? I have thought for some time of meeting this competition in the same light and plan, and have taken the liberty to ask your advice, thinking perhaps you could enlighten me, or give me some of the other teachers views. I enclose stamp. I enjoyed the October number of TEMPO very much, I regret it does not come every month instead of bi-monthly. I have organized a trio of two mandolins and guitar, and hope to send you some reports of our engagements later. Thanking you for any information you can give me, I am sincerely,

E. C. BROWN.

SELLING MANDOLINS IN GRAND RAPIDS

J. A. J. Friedrich, of the J. A. J. Friedrich Music House, spoke to your correspondent today relative to another "fly-by-night" concern which has been operating in Grand Rapids, to the detriment of the music houses, without even having paid a license during its stay.

"About six weeks ago a concern selling Mandolins came to this city", said Mr. Friedrich, "and by advertising extensively, sold a quantity of their instruments. They advertised the sale of their goods at $15 apiece, of which $2 was to be paid down, and thereafter 50 cents a week. They also announced that they had started a Mandolin school, which would be open to every purchaser, free of cost, and that thirty lessons would be given each pupil. Of course all the purchasers had to attend a public class in order to get the lessons.

"In order to meet this kind of competition, which cut into the mandolin business to a marked extent, we have been announcing to the public that we were selling mandolins at $15 each, with a cash payment of $2, and 50 cents per week, and also that we would give a series of twenty-four lessons *privately* to each purchaser. The result has been marked and gratifying, for we have been obliged the past two weeks to have two instructors on the mandolin, and the mandolin trade has been fine."

H. J. D. *in Music Trades.*

HERE AND THERE

Mr. Anthony Schmidt, Jr., a teacher of Banjo, Mandolin, and Guitar, at Buffalo, N. Y., was recently promoted to checking bicycles at the Pan-American Exposition. Mr. Schmidt a few years ago issued an elaborate prospectus of the Elmwood Conservatory of Music—of which he was director—wherein he announced the largest corps of teachers in the city. The sign "Elmwood Conservatory of Music" no longer adorns Elmwood Avenue, so it would seem something must have been radically wrong, as the other teachers in the city continue to do a good business.

* * *

Otto H. Albrecht, publisher, of Philadelphia, has completed a contract with Jos. Stern & Co., New York City, whereby Stern & Co. become selling agents for Mr. Albrect's publications. All future orders for Mr. Albrecht's publications should be addressed to Stern & Co.

* * *

Mr. Roy B. Simpson, formerly of Dallas, Texas, is now located in Chicago. Mr. Simpson had been ill of health for some time and is much improved with the change of climate. The Salos instruments upon which he had perfected several patents, are being made in Dallas under the supervision of Mr. Simpson's partner, Mr. Kaye.

IF We Didn't Think This Adv. Would Interest You, It Wouldn't Be Here IF

YOU SHOULD HAVE THESE

Vocal and Instrumental Successes
Arranged for Mandolin, Guitar & Banjo

*Smokey Nokes	Cake Walk and Two-Step
*Bunch O'Blackberries	Cake Walk and Two Step
*Hunky-Dory	Cake Walk and Two Step
Calanthe Waltzes	Best since Blue Danube
Japonica	Successor to Narcissus
Star of the Sea	Reverie. A Famous Hit
The North Star	Companion piece to above
Carol of the Bobolink	(Mordeau de Salon)
Miss Liberty	Patriotic Song
Beyond the Gates of Paradise	(Sacred) Second only to Holy City
I Left Because I Loved You	Ballad Hit
Way down East Among the Shady Maple Trees	
Stories That Mother Told Me	Ballad Hit
My Money Never Gives Out	Coon Song Hit
You'll Get All Dat's A'Comin To You	

Pieces marked * are published for Banjo.

Mandolin Solo	30
1st and 2nd Mand.	40
Mandolin and Guitar	40
Two Mandolins and Guitar	50
Mandolin and Piano	50
Two Mandolins and Piano	60
Mandolin, Guitar and Piano	60
Two Mands. Guitar and Piano	75
Piano Accompaniment	25
Banjo Solo	50
Banjo and Piano	75
Zither	30

Send one-half of marked prices for any piece desired in above list to

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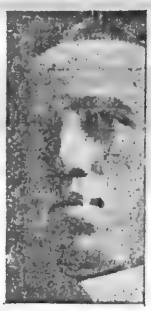

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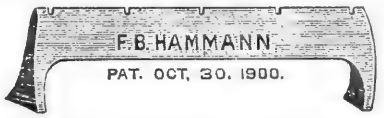

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